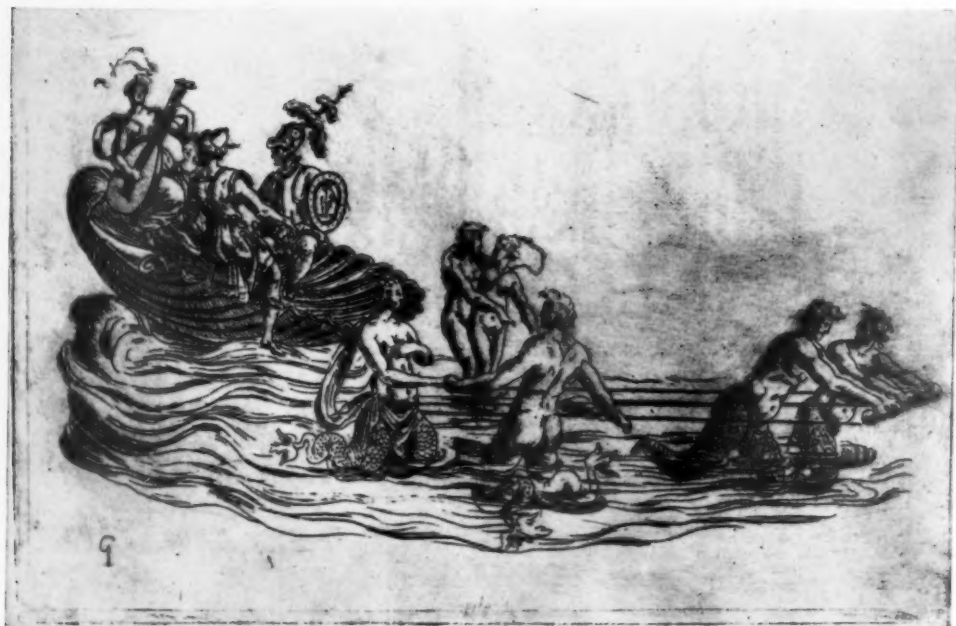


THE ART INSTITUTE OF CHICAGO **Quarterly**



*Seated Madonna and
Child, about 1450.
Terra cotta attributed to
Giovanni da Pisa.
The Buckingham Fund*



THE MARRIAGE OF FRANCESCO DE' MEDICI AND BIANCA CAPPELLO

With the pomp and great names of its title, the *Feste nelle Nozze del Serenissimo Don Francesco Medici Gran Duca di Toscana; et della Sereniss. sua Consorta la Sig. Bianca Cappello* (Festivals during the Wedding of His Most Serene Highness Francesco Medici, Grand Duke of Tuscany; and Her Most Serene Highness His Consort the Lady Bianca Cappello) is a small, thin volume which has been presented to the Department of Prints and Drawings by Mrs. Potter Palmer. It was published in 1579 as a memorial of the wedding it describes. At that time Francesco de' Medici had been Grand Duke of Tuscany for five years and was to rule

until his death nine years later. He had been privately married to Bianca Cappello in 1578, but due to the recent death of his first wife, the Archduchess Giovanna of Austria, their marriage was not publicly celebrated until the following year.

This book has many claims to our interest. It contains the rich account of a Medicean pageant, written in language as grand, ornamented and courtly as that of its predecessor, *The Courtier*, by Baldassare Castiglione; it unfolds, to delight our nostalgia and imagination, a masque which was performed with one of the great love stories of history as its back-

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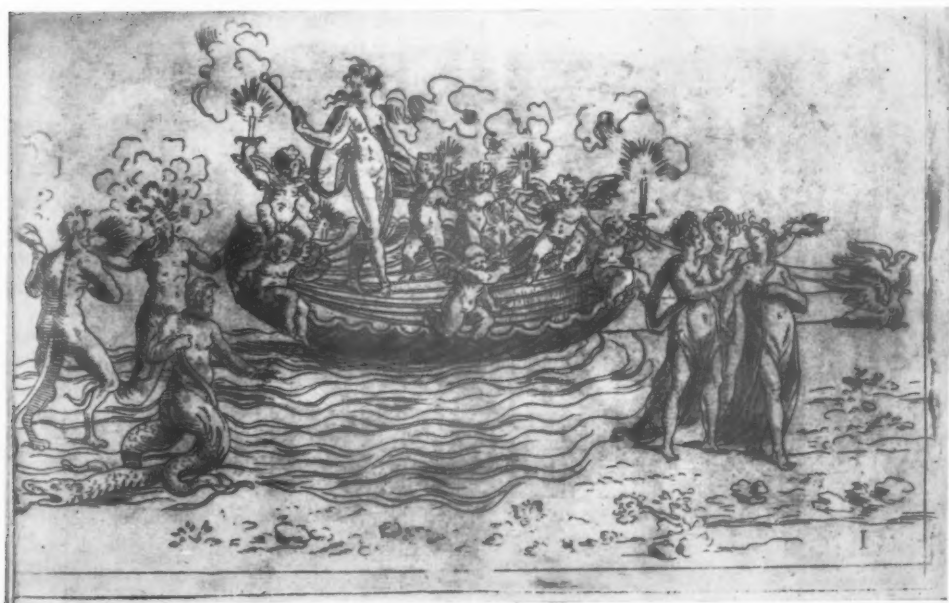
ground; it is illustrated with a series of etchings which picture the place of the festivities, the dances and decorated floats, and these plates, on first examination, are its most arresting feature. Each is printed in an ink of a different color and they are among the earliest examples of color printing. The object was not realism, else they could have been colored by hand to give an illusion of reality. Every one of them, with its unvarying orange, dull blue or green, is more evocative of the spirit of a great occasion than some "tonal" effort to capture actual light and shadows. In the time when they were new and close to an event so alive in people's minds and conversation, this printing in color must have appeared as an innovation and novelty; for it carries enchantment and refinement, and that its delicacy and subtlety were not later overworked by too much repetition and imitation is welcome.

Produced in 1579, employing the medium of etching which then was not so widely used, the character of these plates is, nevertheless, a pleasant echo of the fifteenth century. For in the sixteenth century the attempts of Italian printmakers were directed towards the suggestion of contour, volume, dimension, and the rendering of light contrasted with transparent shadow. This is evident even in Marcantonio Raimondi's most simple and direct treatment; it is brought to much higher development in prints like the great *Saint John the Baptist* by Giulio Campagnola and carried very far in the chiaroscuro woodcuts of Ugo da Carpi and others. The drawings for the illustrations in our volume were made by Raffaello Gualterotti, who also wrote the text, and were etched by Accursio Baldi and Bastiano Marsili. The author-artist and his etchers are hardly known to us today, although during their lives they were held in high esteem. At the close of the book Gualterotti makes an apology: the entire project had to be completed in a fortnight. Notwithstanding this pressure, the three collaborators worked together with mutual understanding and the result has the purity and simplicity of a fresher age, the time

of the anonymous woodcut illustrators and copperplate engravers of Florence. As with the latter, the line in these illustrations does not seem printed on paper from a copperplate, but, rather, is like a drawing made freely and with intensity on some precious substance like ivory.

The worth of Gualterotti, Baldi and Marsili must have been considerable in their day since they were chosen to commemorate the marriage of Francesco de' Medici. Although the strength of his great family had reached its zenith and was now to enter its decline, Francesco had his share of some of the best traits of the Medici. He was hated so much by his contemporaries and—even far into the nineteenth century—so slandered and suspected by everyone, that modern historians are inclined to be tolerant and kind towards him. Surely he has left us some worthy legacies: he was a patron of the arts and founded the Uffizi Gallery, he invented a method for melting rock crystal and fostered the beginnings of the porcelain industry of Florence. He became Grand Duke when he was thirty-three and in the handsome portrait of him, painted two years later by Paolo Veronese, we see him in the fullness of his powers. He possessed fine intellectual gifts but was much more interested in the sciences, particularly chemistry, than in the governing of Tuscany. His hatred of the upper classes brought him the enmity of all the principal families of Florence. He forced Camilla Martelli, his father's morganatic wife, to enter a convent where she remained till the end of her days. Because of the high taxes he levied on corn the farmers of the then cultivated Maremma districts were ruined and this land was allowed to lapse again into unhealthy and useless marshes. For thirteen years Francesco was married to Giovanna of Austria. When she died, this cold and unpopular woman remained unchanged even in the grave. In 1857, when the bodies of the Medici family were exhumed, she was found beautifully clothed and with rich jewels; not even the color of her face had changed. It was





in the year after her death that Francesco married Bianca Cappello whose lover he had been for fifteen years.

The story of Bianca Cappello is one Stendhal might have made into a novelette in his *Chroniques Italiennes*. For with his insight and ability to reach the targets of human truth, he could have dispelled some of the evil reputation she had acquired and have shown her, if not in so morbid and popular a character, at least a little more as she must have been. She was a beautiful and intelligent woman, liked by all who lived near her, but hated, too, as anyone was who had the confidence and affection of her husband. Also, she was a native of Venice, the enemy of Florence. Her father was a powerful and wealthy nobleman and at the age of seventeen she had fallen in love



with a poor youth named Piero Buonaventura. The son of an impoverished Florentine family, he had come to Venice to work in the Salviati bank which stood directly opposite the palace of the Cappello family. He married Bianca Cappello secretly and they fled by sea to Florence where they shared the miserable poverty of the Buonaventuras and Bianca spent her days as a household drudge. She was devoted to her husband who turned out to be brutal, cruel and worthless. One day Francesco de' Medici, who was then twenty-two, passing in the street, saw her at a window. Soon he had arranged a meeting with her, had given her husband employment and had made her his mistress.

It was not long before Piero Buonaventura, entirely spoiled and made more overbearing than ever by the importance of his new position, was murdered in the streets one night by a man he had insulted. By this time Francesco had married the Archduchess Giovanna of Austria, but neither his marriage nor the furious jealousy of the Archduchess interfered with his love for Bianca Cappello.

Therefore it is not surprising that so much care was lavished and a fortune spent on the great entertainment for the people of which messages come to us by way of the pages of this book. Such celebrations were both legend and tradition in the Medici family. We have reflections of this festival in the accompanying cuts in which some of the scenes are rendered with a freedom like that in a designer's original sketched project where an episode is shown as a work of the imagination, free of its final placement in the theatre or public square. Others convey the movement and trembling of the ornamental floats as they majestically rolled by. Such things have not passed away from our lives. Less than a month ago, after having spent a few moments with these etchings one afternoon, it was a happy surprise to have more than one of the ingenuities of Francesco's wedding festival pass before us in the baroque pageant which was a part of the Ringling circus. But with the Grand Duke's desire to do

honor to his wife, the feeling for classical mythology which had become almost inherent, the credulity, violence and youth of the human spirit beneath the sky of Tuscany—what must it have been like then? There were bull fights, tournaments, a music drama, every kind of amusement for a people which had already gained that admirable balance of the naive and cynical, an effortless kind of industry and endurance and a sort of aged youthfulness which still characterize the Italians. Venice had at last forgiven the abduction of one of its daughters and a ceremony to do honor to the event was performed there. On October 12, 1579, Bianca was crowned with the crown of Tuscany. It is said Francesco spent 300,000 ducats on this marriage, almost equal to a year's average revenue of the ancient Republic.

Then followed nine years of happy married life and we have every reason to believe the great force in the life of Bianca Cappello was her love and devotion for Francesco de' Medici. She was never unfaithful to him. And she was little affected by elevation to such a high position, yet so generally hated that the people believed her to be a witch. Francesco's brother, Ferdinand, begged him to have her exiled and his hatred knew no bounds. This reached its height when Bianca's brother came from Venice to be Francesco's adviser. Strange to say, Bianca was often successful in reconciling the two Medici brothers when they quarrelled and she was the one who sometimes prevailed upon Francesco to give Ferdinand large sums of money.

In October of 1587, with the hope of effecting a permanent reconciliation between the two brothers, Francesco and Bianca invited Ferdinand to visit them. He came to Florence and was received at the Grand Duke's palace; then all three, accompanied by the Archbishop of Florence, went to the villa of Poggio a Caiano. This beautiful place had first been one of the residences of Lorenzo the Magnificent and had been enlarged and improved by his descendants. Its name evokes the frescoes of Pontormo, Andrea del Sarto and Franciabigio

which adorn the hall, the dining room painted to imitate a garden in Tuscany, its great hunting park and gardens. In modern times it has been the residence of the Italian kings. Amid its peaceful delights Bianca Cappello had spent many days and it was there she died.

There was a hunting party. Francesco, who had become overheated, stopped to rest in the cool by a lake and had a violent chill which was followed by fever. Despite the stories of his being poisoned which have always been popular, modern authorities have disproved all of them—unless he poisoned himself with some of the remedies he used (one was called *Bezzuar*, sold by Arabian doctors to cure any malady and made from the bile of the porcupine, the crocodile, the Peruvian goat and the Indian gazelle). Five days later Bianca was stricken with fever. All three protagonists in this drama have been accused of poisoning: Francesco and Ferdinand, of course, and Bianca Cappello, who is said to have had a poisoned tart prepared for Ferdinand but of which Francesco had eaten and she had finished so that she might die with her husband, having no children or protectors. Ancient autopsies and modern research exonerate all of them. On October 19, 1587, Francesco died in agony after an illness of eleven days and Bianca Cappello a few hours later. All through the six days of her suffering she had shown her great regard for her husband and at the end it was true the only concern in her life was her love for him. Someone has said most people die of broken hearts. The bodies were taken to Florence and Francesco was buried with great ceremony in the church of San Lorenzo. All traces of Bianca were removed from the escutcheon of the Medici and Ferdinand became Grand Duke of Tuscany.

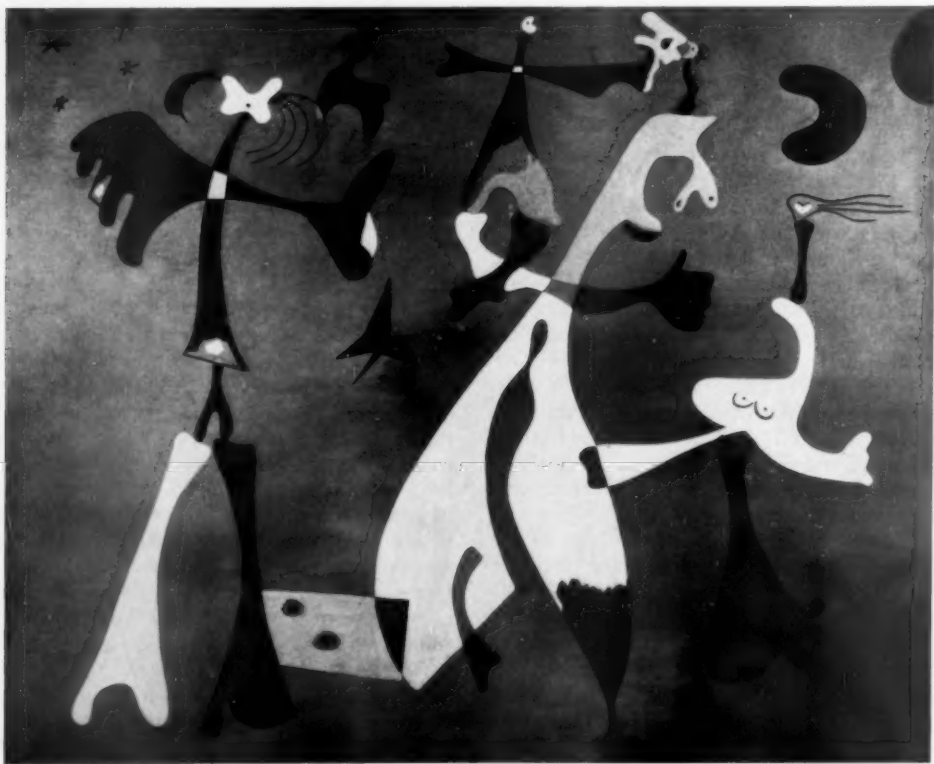
No one knows where Bianca Cappello was buried and there is a satisfaction in feeling certain she would not have cared.

HUGH EDWARDS

The illustrations in this article are from etchings printed in the book described by Mr. Edwards.

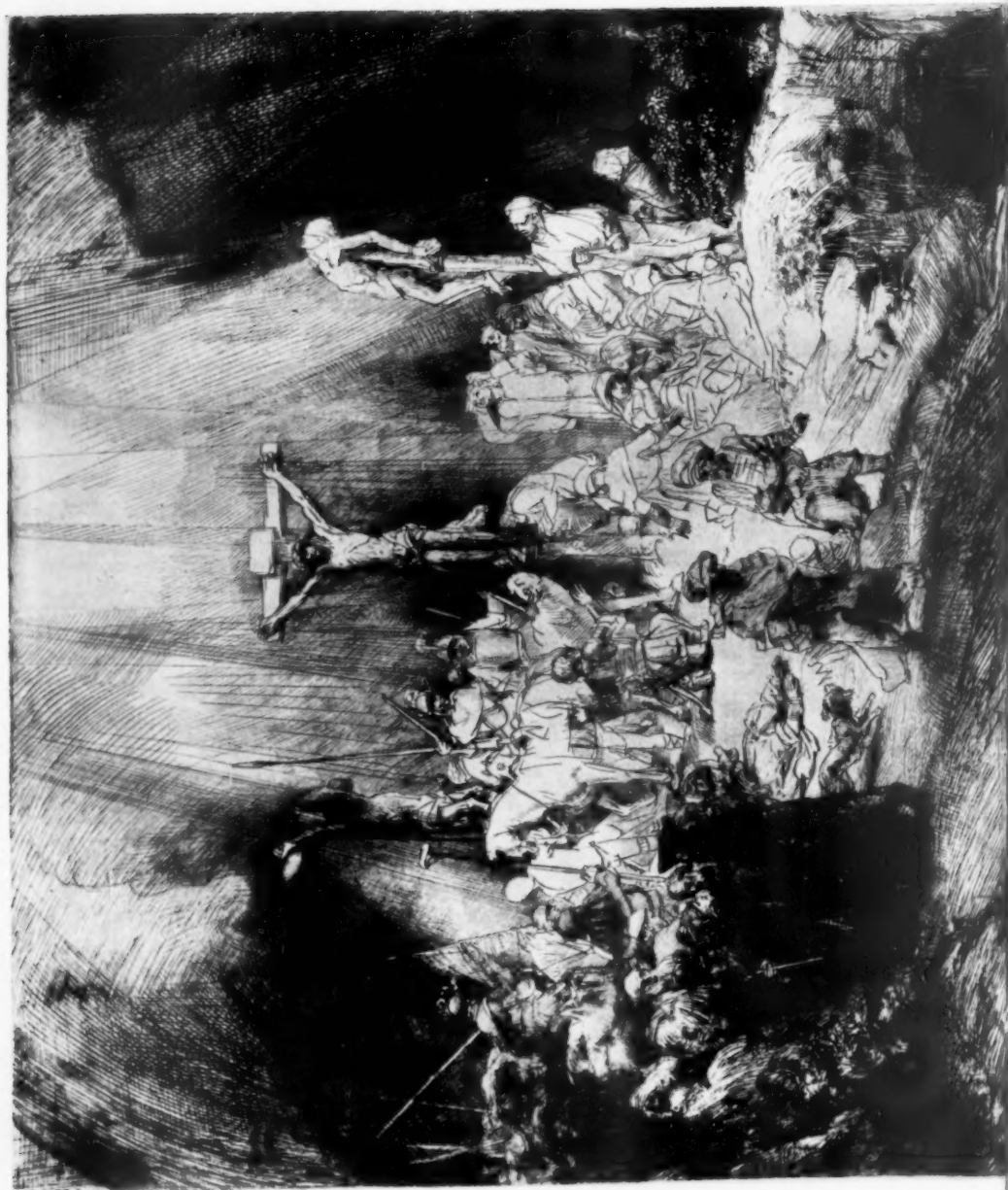
RECENT PURCHASES AND GIFTS

Personages with Star by Joan Miró. This huge mural-like oil, one of Miró's greatest works, was painted in 1933. Gift of Mr. and Mrs. Maurice E. Culberg



Corner of a Table by Henri Fantin-Latour. A superb and large still life by the nineteenth century forerunner of Impressionism. Here is an appropriate companion-piece to the eighteenth century painting, The White Tablecloth by J.B.S. Chardin, acquired several years ago. Ada Turnbull Hertle Fund





Above: *The Three Crosses* by Rembrandt van Rijn. This combination of etching and drypoint is a magnificent impression of one of Rembrandt's important late works, which the Art Institute has been fortunate to acquire.

Above: The Three Crosses by Rembrandt van Rijn. This combination of etching and drypoint is a magnificent impression of one of Rembrandt's important plates which the Art Institute has long been searching for. Clarence Buckingham Collection

The Grand Canal, Venice, with the Church of Santa Maria della Salute by Francesco de' Guardi. A large and sweeping view of Venice by the artist who made so many sensitive portraits of this glamorous city. Particularly effective is the close-up of monumental Santa Maria della Salute in contrast to the delicate architecture along the Grand Canal. Wirt D. Walker Fund





St. Bartholomew, probably German around 1300. This high relief of gilded bronze was one of the figures decorating a reliquary casket or a baptismal font. Lucy Maud Buckingham Medieval Collection



Indian bronze statuette of a young boy standing on a double lotus. This figure is identified as Tiru Jnana Sambandha Swami, a Saira saint. Thirteenth or fourteenth century. S. M. Nickerson Collection



Left: Japanese print of *Two Wrestlers* (about 1771) by Katsukawa Shunshō. Shunshō's powerful draughtsmanship and masterly ability to portray character is evident in his *Two Wrestlers* recently acquired for the Frederick W. Gookin Collection

NOTES

Christmas Cards and Christmas Gifts

Excellent color reproductions of Art Institute paintings, framed and unframed and in various sizes, are available for Christmas gifts. A complete list of subjects with prices will be sent on request and orders by mail will be promptly filled. In addition, the Reproduction Department adds to its Christmas list this year not only new cards (including color and black and white reproductions of favorite subjects from all departments) but also new color reproductions. These feature two prints by Hiroshige reproduced in their original size, and a miniature 1953 calendar with illustrations from *The Comic Almanack* by Cruikshank. Colorful wrapping paper, place mats with matching napkins, bookmarks and notepaper in a variety of colors and subjects will also be on sale. The Reproduction Department recommends the following books by staff members:

Archaic Chinese Jades, a catalogue raisonné of The Collection of Edward and Louise B. Sonnenschein, prepared by Dr. Alfred Salmony with a foreword by Charles Fabens Kelley. There are 107 plates, each containing from one to fifteen objects, and each piece illustrated is carefully described on the facing page. This volume, an indispensable help to all collectors of early jade, was published by The Art Institute of Chicago. Price \$25.



Portrait of Fernande Olivier by Pablo Picasso. An early (1905) charcoal drawing, serene and sensitive but at the same time unusual for its heroic dimensions. Gift of Herman Waldeck

Degas by Daniel Catton Rich. A critical study of the great French artist's work. Fifty plates in color, with individual comments, and twenty-five in black and white. The Library of Great Painters. Price \$10.

The Christmas Story in the Art Institute by Helen Parker. An extremely popular Christmas book with many illustrations of favorite works of art from the Art Institute. Price \$1.

Paul Cézanne Sketch Book with an introduction by Carl O. Schniewind. A reproduction of the original sketch book by Cézanne owned by the Art Institute. The book includes landscapes, self portraits and portraits of the artist's family. Published in two volumes by Curt Valentin. Price \$12.

Henri de Toulouse-Lautrec Sketch Book with an introduction by Carl O. Schniewind. The original sketch book, now owned by the Art Institute, was used by Toulouse-Lautrec when he was about sixteen years old (1880-1881). The facsimile was reproduced for Curt Valentin by D. Jacomet et Cie, Paris.

Art Has Many Faces by Katharine Kuh. A new kind of art book with a condensed text using numerous types of comparative illustrations to explain art in terms of art. Designed by Gyorgy Kepes. Two hundred seventy-one illustrations, seven in color. Published by Harper & Brothers. Price \$6.50.

Collectors' Sale

A Collectors' Sale will be held in Blackstone Hall from 10 A.M. to 5 P.M. on November 24, 25 and 26 under the auspices of the Chicago Public School Art Society. Pictures, sculpture, china, glass, silver, furniture and books will be on sale. Proceeds will be used to expand the regular work of the Society in Chicago's public schools and to increase the number of art scholarships for talented children. Contributions for the sale—tax deductible, of course—will be gratefully accepted in the office of the Chicago Public School Art Society in the Art Institute.

Glee Club Concerts

The season's first program by the Glee Club of the School of the Art Institute of Chicago, a mixed chorus of ninety voices, will be a concert featuring Christmas music of the last three centuries. The concert will be held in Blackstone Hall on Wednesday, December 3, and Sunday, December 7, at 3:15 P.M. The accompanist is Earl Mitchell and Charles Fabens Kelley is the conductor.

Open Daily

The Art Institute of Chicago, located on Michigan Avenue at Adams Street, Chicago 3, Illinois, is open daily from 9 A. M. to 5 P. M.; Sundays from 12 noon to 5 P. M. Free on Wednesdays, Saturdays, Sundays and holidays; admission on other days is 25 cents. Telephone: Central 6-7080.

THE DEPARTMENT OF EDUCATION

Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS

All lectures are by Helen Parker, except those noted. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

- November 20 Let's Visit Southern France
- November 27 Thanksgiving Holiday: NO LECTURE
- December 4 Medieval Sculpture
- December 11 Medieval Painting
- January 8 Paris—1900, a film program
- January 15 Artists on Vacation
Lecture by George Buehr
- January 22 Sculpture in the Art Institute
Lecture by Georgia Craven
- January 29 Footprints in Old Palestine
Lecture by Florence Dibell Bartlett

GOODMAN THEATRE

Members' Series

The current play in the series is Maxwell Anderson's well-known *Mary of Scotland*, which will be performed through November 23.

The December play brings another production by J. B. Priestley, a British playwright, who has become a great favorite with Art Institute Members. His amusing comedy concerns three couples who were (or were they?) married. *When We Are Married* will open on Friday, December 5, playing nightly, except Mondays, through December 20 with a Thursday matinee on December 18.

January has become a traditional month for Shakespeare in the Goodman Theatre. The 1953 play will be the comedy, *The Merry Wives of Windsor*, which will open on Friday, January 9, playing nightly, except Mondays, through January 25 with a Thursday matinee on January 22.

Children's Theatre

The current production in the Children's Theatre is *Rumpelstiltskin* dramatized by Charlotte B. Chorpenning. It will be played Saturdays and Sundays through December 20.

Greensleeve's Magic, one of the most delightful children's plays to have reached us in years, will open on Tuesday, December 23. It is the work of Marion Johnson, and has proved a

great favorite, winning a prize in New York last season. It will play during the Christmas Holidays, on Tuesdays December 23 and 30; Saturdays and Sundays through January 25.

The third play of the season, one of our children's classics, is Mark Twain's *Huckleberry Finn and Tom Sawyer*, dramatized by Charlotte B. Chorpenning. It will open on January 31 and will play through March 29.

Exhibitions

Contemporary Drawings from Twelve Countries

An exhibition of about three hundred drawings assembled throughout Western Europe and the United States. The aim of this exhibition is to show trends in draughtsmanship since the end of World War II.

East Wing Galleries: Through December 14

Sculpture of the Twentieth Century

A survey of modern sculpture from Rodin to the present, assembled by The Museum of Modern Art, New York. This exhibition will be seen only in Philadelphia, Chicago and New York.

East Wing Galleries: January 23-March 8, 1953

Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades

Long famous in this country and abroad, The Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades was built up by the donors with the definite purpose of presentation to our museum.

Gallery M1: Indefinite

Treasures of Ancient Peruvian Art

The first public showing in America of the renowned Gaffron Collection of Ancient Peruvian Art, assembled by the late Edward Gaffron of Berlin and lent by his son and daughter. The material consists mainly of superb examples of pottery, textiles and gold vessels, illustrating the height of Pre-Columbian culture of the Central Andean region.

Galleries A1-A4: Indefinite

Actor Prints

Portraits of the most popular Japanese actors of the Kabuki Theatre during the eighteenth century.

Gallery H5: Through December 14

Photographs by Yousuf Karsh

Portraits by the great Canadian photographer, Yousuf Karsh.

Gallery 5B: November 15-December 31

Recent Accessions

Textiles and carved wood objects from the Philippine Islands, New Guinea, Java and India presented by various donors during the past few years.

Gallery H9: Through December 14

Woodcuts by Torii Kiyonaga, 1752-1815

A selection of prints by one of the great Japanese masters of Ukiyo-e.

Gallery H5: December 19-February 8, 1953

Exhibitions continued on page 80

MEMBERS' CALENDAR

MONDAY COURSES		NOVEMBER 17	NOVEMBER 24	DECEMBER 1	DECEMBER 8	DECEMBER 15
9:30 A.M.	Silk Screen Class <i>Ethel Spears</i>	Silk Screen Class	Silk Screen Class	Silk Screen Class	Silk Screen Class	Silk Screen Class
2:00 P.M.	Design for Daily Living <i>by Dr. Watson and Guest Consultants</i>	The Designer Speaks <i>Harold Schwartz</i>	America's Achievement: Herman Miller Furniture Co. <i>J. R. McClure</i>	America's Achievement: Modern by Singer <i>Sanford Singer</i>	America's Achievement: Knoll Associates <i>Dr. Watson</i>	Designed for Children <i>Henry P. Glass</i>
and						
6:30 P.M.		The Designer Speaks <i>Harold Schwartz</i>	America's Achievement: Herman Miller Furniture Co. <i>J. R. McClure</i>	America's Achievement: Modern by Singer <i>Sanford Singer</i>	America's Achievement: Knoll Associates <i>Dr. Watson</i>	Designed for Children <i>Henry P. Glass</i>
TUESDAY		NOVEMBER 18	NOVEMBER 25	DECEMBER 2	DECEMBER 9	DECEMBER 16
11:00 A.M.	Survey of Art	American Folk Art <i>Helen Parker*</i>	Re-discovering our Painting Collection IV <i>Helen Parker*</i>	Re-discovering our Painting Collection V <i>Helen Parker*</i>	Re-discovering our Painting Collection VI <i>Helen Parker*</i>	Medieval Miniatures <i>Helen Parker, Gallery H16</i>
11:55 A.M.	The Key to Our Treasures	Folk Influence in Recent Painting <i>Mr. Buehr, Gallery 38</i>	Painting Demonstration <i>Mr. Buehr*</i>	Painting Demonstration <i>Mr. Buehr*</i>	Painting Demonstration <i>Mr. Buehr*</i>	Twelve Madonnas <i>Mr. Buehr, Gallery 38</i>
2:00 P.M.	Members' Studio <i>Mr. Buehr</i>	Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio
5:45 P.M.	Adult Sketch Class <i>Mr. Osborne</i>	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
FRIDAY		NOVEMBER 21	NOVEMBER 28	DECEMBER 5	DECEMBER 12	DECEMBER 19
10:00 A.M.	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class	NO PROGRAM	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades	Peruvian Art <i>Dr. Watson, Gallery A3</i>	NO PROGRAM	The Oldest Arts of China <i>Charles Fabens Kelley, Gallery H13</i>	Contemporary Drawings <i>Mr. Buehr, Gallery G58</i>	Our Christmas Paintings <i>Dr. Watson</i>
2:00 P.M.	Art Through Travel or Art Appreciation	Andean Majesty <i>Dr. Watson</i>	NO PROGRAM	Three Ancient Cities of Mexico <i>Frederick A. Sweet</i>	First Steps in the New Art <i>Addis Osborne</i>	Christmas with the Masters <i>Dr. Watson</i>
2:00 P.M.	Members' Studio <i>Mr. Buehr</i>	Members' Studio	NO PROGRAM	Members' Studio	Members' Studio	Members' Studio
6:30 P.M.	Art Through Travel or Current Exhibition Promenades	Andean Majesty <i>Dr. Watson</i>	NO PROGRAM	Three Ancient Cities of Mexico <i>Frederick A. Sweet</i>	Contemporary Drawings <i>Mr. Buehr, Gallery G58</i>	Christmas with the Masters <i>Dr. Watson</i>
SATURDAY		NOVEMBER 22	NOVEMBER 29	DECEMBER 6	DECEMBER 13	DECEMBER 20
1:10 P.M.	The Raymond Fund Classes for Children <i>Mr. Osborne</i>	It's the Mood	Christmas Story in Art	Christmas at Home	NO PROGRAM	NO PROGRAM
SUNDAY		NOVEMBER 23	NOVEMBER 30	DECEMBER 7	DECEMBER 14	JANUARY 1
3:00 P.M.	Art Through Travel	Andean Majesty <i>Dr. Watson</i>	Andean Majesty <i>Dr. Watson</i>	Three Ancient Cities of Mexico <i>Frederick A. Sweet</i>	Christmas With the Masters <i>Dr. Watson</i>	Panama to Mexico <i>Dr. Watson</i>

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

<p>JANUARY 5 Screen Class</p> <p>Design Could Better <i>Kaufmann, Jr.</i></p> <p>Design Could Better <i>Kaufmann, Jr.</i></p>	<p>JANUARY 12 Silk Screen Class</p> <p>Design in Industry Yesterday and Today <i>Meyric R. Rogers</i></p> <p>Design in Industry Yesterday and Today <i>Meyric R. Rogers</i></p>	<p>JANUARY 19 Silk Screen Class</p> <p>Latin American Influences <i>Dr. Watson</i></p> <p>Latin American Influences <i>Dr. Watson</i></p>	<p>JANUARY 26 Silk Screen Class</p> <p>Designers in Production <i>Harold Cohen and Davis Pratt</i></p> <p>Designers in Production <i>Harold Cohen and Davis Pratt</i></p>	<p>Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne, Georgia Craven and staff members.</p> <p>Guest Consultants: Harold Cohen, Designer, Designers in Production Henry P. Glass, Industrial Designer, Glass-Huebner Associates Edgar Kaufmann, Jr., Director of Good Design, The Museum of Modern Art, New York J. R. McClure, Herman Miller Furniture Company Davis Pratt, Designer, Designers in Production Harold Schwartz, Industrial Designer Sanford Singer, M. Singer and Sons, Furniture Manufacturers</p> <p>Art Institute Staff Guest Lecturers: Charles Fabens Kelley, Assistant Director and Curator of Oriental Art Meyric R. Rogers, Curator of Decorative Arts and Curator of Industrial Arts Frederick A. Sweet, Associate Curator of Painting and Sculpture</p> <p>Notes: At the <i>Adult Sketch Class</i>, Tuesdays and Fridays, material is available for 15 cents.</p> <p><i>Members' Studio</i> is a class in painting conducted by George Buehr. Tuition is \$10 for the series of 14 lessons. The class may be joined for either Tuesday or Friday.</p> <p><i>The Silk Screen Class</i>, Ethel Spears, instructor, is for Members only. Payment of a \$25 tuition for 12 two and one-half hour classes is automatic registration. Checks should be made payable to The Art Institute of Chicago. Fall class ends December 15; winter class begins January 5.</p> <p>No registration is necessary for the <i>Raymond Fund Classes for Children</i>. Address inquiries to Mr. Ben Woods in the class.</p> <p><i>*Survey of Art and Key to Our Treasures:</i> will Members please inquire of guard for the gallery where the lectures will be given.</p>
<p>JANUARY 6 Sculpture of the Middle Ages <i>Georgia Craven, Gallery H15</i></p> <p>Printing Processes—A Demonstration <i>Mr. Buehr, Gallery H15</i></p> <p>Members' Studio</p> <p>Sketch Class</p>	<p>JANUARY 13 Sculpture in the Art Institute <i>Georgia Craven, Club Room</i></p> <p>Modelling Processes—A Demonstration <i>Mr. Buehr, Blackstone Hall</i></p> <p>Members' Studio</p> <p>Adult Sketch Class</p>	<p>JANUARY 20 Twentieth Century Painting <i>Georgia Craven, Gallery 40</i></p> <p>Columnar Form—Chalk Talk <i>Mr. Buehr, Gallery 40</i></p> <p>Members' Studio</p> <p>Adult Sketch Class</p>	<p>JANUARY 27 Twentieth Century Painting <i>Georgia Craven, Gallery 40</i></p> <p>Cubist Form—Chalk Talk <i>Mr. Buehr, Gallery 40</i></p> <p>Members' Studio</p> <p>Adult Sketch Class</p>	
<p>JANUARY 9 Sketch Class</p> <p>Sculptures in the Middle Ages <i>Georgia Craven</i></p> <p>What Next in Painting <i>Dr. Watson</i></p> <p>Members' Studio</p> <p>Our Moderns <i>Dr. Watson, Gallery 38</i></p>	<p>JANUARY 16 Adult Sketch Class</p> <p>Our Moderns <i>Dr. Watson, Gallery 38</i></p> <p>What Next in Painting <i>Dr. Watson</i></p> <p>Members' Studio</p> <p>Our Moderns <i>Dr. Watson, Gallery 38</i></p>	<p>JANUARY 23 Adult Sketch Class</p> <p>International Sculpture Exhibition <i>Mr. Buehr, Gallery G55</i></p> <p>England Today <i>Dr. Watson</i></p> <p>Members' Studio</p> <p>England Today <i>Dr. Watson</i></p>	<p>JANUARY 30 Adult Sketch Class</p> <p>International Sculpture Exhibition <i>Mr. Buehr, Gallery G58</i></p> <p>A Brief History of Sculpture <i>Dr. Watson</i></p> <p>Members' Studio</p> <p>International Sculpture Exhibition <i>Mr. Buehr, Gallery G58</i></p>	
<p>JANUARY 10 Special Sketch Class 10 A.M. to 12 Noon</p> <p>What Next in Painting <i>Dr. Watson</i></p>	<p>JANUARY 17 Special Sketch Class 10 A.M. to 12 Noon</p> <p>England Today <i>Dr. Watson</i></p>	<p>JANUARY 24 Special Sketch Class 10 A.M. to 12 Noon</p> <p>England Today <i>Dr. Watson</i></p>	<p>JANUARY 31 Special Sketch Class 10 A.M. to 12 Noon</p> <p>Holland to Rural France <i>Dr. Watson</i></p>	
<p>JANUARY 11 What Next in Painting <i>Dr. Watson</i></p>	<p>JANUARY 18 England Today <i>Dr. Watson</i></p>	<p>JANUARY 25 England Today <i>Dr. Watson</i></p>	<p>FEBRUARY 1 Holland to Rural France <i>Dr. Watson</i></p>	

American Folk Art—Children's Furniture and Toys

Exhibition of American Folk art from the Elizabeth R. Vaughan Bequest and also from special loans.
Gallery G8: Indefinite

Goldsmith Work of the Renaissance

Jewelry and decorative objects in precious materials representing the production of various European countries from the late middle ages through the seventeenth century. Selected from the collection of Melvin Gutman of New York City.

Gallery G6: Indefinite

Classical Antiquity in Prints

Gods and heroes of ancient Greece and Rome have been favorite subjects for artists from the Renaissance to our day.

Gallery 11: Through December

James Ensor

Etchings, drawings and monotypes by the Belgian artist. An interesting sketch book is included.

Gallery 16: Through December

Etchings by Rembrandt

This exhibition includes several very important prints acquired by the Art Institute since the last showing of Rembrandt's etchings in 1948.

Gallery 17: Through December

Jacques Villon

Engravings by one of the most important "Old Masters" of French contemporary art.

Gallery 13: Through December

Turkish and Italian Velvets

An exhibition illustrating the influence of the Near East on Italian textile design.

Gallery H9: January 15–March 15, 1953

Brett Weston

Unusual photographs of the West by Brett Weston.

Gallery 5B: January 15–March 1, 1953

Chinese Paintings

Six Chinese scroll paintings recently acquired by the Department of Oriental Art.

Gallery M3: Indefinite

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven scale models of furnished American interiors illustrating our decorative development from the seventeenth century to the present.

Gallery A12: Indefinite

Madonna and Child, North Italian, (Padua?), Early Sixteenth Century

The continued influence of Donatello is evident in this terra cotta attributed to a Paduan sculptor of a later generation.

Masterpiece of the Month for December

"Damascus" Rug, Sixteenth-Seventeenth Century

This is a large and important example of a rare type of rug. Its manufacture is sometimes attributed to Cairo, but the origins are still uncertain. The design is always geometric, with cold greens and red predominating, and resembles very early mosaic pavement patterns.

Masterpiece of the Month for January

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